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PRACTICAL. ADAPTATION.

HAYDN'S ORATORIO of the Creation, has been extensively performed and admired. Its reputation as a *musical* composition stands unrivaled by any other production of a similar class. True, it has its faults. It has many crudities in its harmonies; it has some strange fancies, and questionable traits of description; and here and there may be recognised an abortive effort, of an imitative character. But what human work is perfect! Haydn's music is too enchanting to have any thing to fear from criticism. Many of the movements in his Creation, when well executed, have an irresistible influence upon the mind of the listeners. Any one who has taste cannot turn a deaf ear to such powers of minstrelsy; and to listen is to be delighted—often to be enraptured. Such a one says within himself, what delightful music! Was there ever any thing so beautiful! How enchanting! I could sit here till morning without weariness. And when the oratorio is over, he says, "after all, I must think that Haydn is the prince of musicians."—What towering genius! what brilliancy of imagination! what exquisite taste! what endless invention! And the music, as the critics would say, richly merits all the commendations that can be bestowed upon it. Thus far, all is well. "Honor to whom honor is due;" "tribute to whom tribute." The musician has claims which are not to be questioned; and the man who would fail to acknowledge them, must be filled with prejudice, or be wanting in musical susceptibility.

But how stands the question of religious edification? Is the composer the only person to be worshipped and adored in view of the vast wonders of creation! Is it enough that the memory of Haydn is held in sublime veneration? Such a question, to the ear of some, would strongly savor of impertinence. "We did not come here for the purpose of worship; we came to attend the oratorio, to enjoy a musical

treat. This does not pretend to be a religious meeting. No one ever thinks of such a thing. Music is a fine art; and we ought to admire and patronize it as such far more than we are accustomed to do." "But," says the other, "you do not regard this piece then as a *sacred* oratorio?" "Certainly," is the reply. "Do you not perceive that the words are all sacred?—and as to the music, nothing can be finer." "But is the music truly of a devotional character?" This is a question too far for the enraptured amateur. He is out of all patience at the impertinence of the objector. The latter is set down for a narrow-minded, sour religionist.

The courteous readers of the Magazine will, however, be more patient with us, while we deal with a question which, after all, must be regarded as fundamental. Take up the production of this celebrated author, and examine it with candor. The *words* truly are *sacred*; many of them are Scripture texts; the *music* is as decidedly *secular* in its character; adapted to the drawing room, the opera house, or even the theatre, rather than a religious assembly. The words purport to show forth the praises of God in view of creating wisdom; the music makes the words an excuse for displaying the charms of minstrelsy, and idolizing the composer; and for the time being leads us to think more of a mere worm of the dust, than of the great Author of the Universe.

Let it not be said that this is a mere accident of an earthly minded composer. It is no such thing. It enters into the very design of an oratorio. The composer proposes to honor himself and his professional coadjutors. He writes not for the Christian community as such, but chiefly for men of secular tastes, habits, and principles. If he would honor his Creator at all, it is, as one might naturally conjecture, for the mere purpose of effect. The celebrated orator, though at heart an infidel, will seek to do the same thing. While addressing a popular assembly on some grave subject, he is always ready to add dignity to his manner and matter, by scripture quotations more or less ingeniously misapplied. The quotation honors his subject, but receives nothing in return perhaps, but rhetorical profaneness. This circumstance surely does not make his address any more like a *sacred* appeal, than if the quotations had not been made. The difference is quite the reverse.

Take a stronger case for illustration. Byron and Southey have written poetic "visions" of the last judgment. They are men of genius, and their poetry has high merit. They possess (at least one of them) high powers of description. They take rank among the master spirits of the age. Each is furnished with a religious subject, and awfully mo-

mentous in its character. Now, let a band of professed play actors, undertake by the powers of elocution and scenic representation, to give us an oratorical feast. Suppose they do this thing decently, and call these poems by the dignified title of religious dramas. Are they not rightly named? Do not the titles and arguments of the poems fix their character; and do not the fine descriptions and expressions, so tastefully presented, constitute poems what they ought to be, as connected with sacred subjects? We answer, no; and the reason is perfectly obvious. The *design* of the poems is fundamentally wrong. The visions are not intended to draw sinners to repentance by disclosing the awful realities of the future; but merely as *satires* upon fellow worms of the dust. This circumstance fixes their character. The subjects are improperly treated; they are not illustrated, but profaned. Actors, however honest in their intentions, could never redeem their character. They themselves, would be guilty of solemn mockery. The multitude might still admire; and were there as much deficiency in information about poetry, as there is about music, many a good man might be imposed upon. But the poems would still remain the same.

This is a strong case for illustration, but not too strong for the object in hand. Haydn's Creation, we are bold to say, is a production of a secular character. The movement, style, manner, and spirit are strikingly secular. The charms of expression are earthborn, and reach not upwards toward heavenly contemplations. The words have but a secondary influence, and this of a tasteful, rather than of a devotional nature. A Christian community of musical professors, could not so execute the oratorio as to render it strictly subservient to purposes of religious edification; much less could this be done by theatrical performers, such as are now found indispensable to bring out the spiritual character of the piece. It is an abuse of language, therefore, to call Haydn's Creation, a religious oratorio; it is no such thing; and should not be so regarded.

But here the admirer of historic paintings perhaps, interposes an objection. He is pleased with fine paintings, and can enjoy them when the subject is religious; and be truly edified, without the slightest care for the artist or thought of his principles or character. This may be true; but the cases as thus stated are by no means parallel. Painting as a mimetic art, must make its presentations true to nature. The artist's conceptions of his subject must seem to be right, or we do not enjoy the painting. What if West, while presenting the Saviour as healing the sick, had presumed to sit himself for the picture, so that his own

traits of countenance might be chiefly prominent? Or suppose he had given to his principal personage an undignified or jovial aspect, or an air of pride or ostentation? The picture might be well in other respects, as it doubtless would be, coming from the hands of such an artist. But it would then have lost all its religious interest, and intelligent Christians would turn from it with disgust.

It is this same class of feelings which arise in the mind of the unsophisticated Christian auditor, while listening to many a strain in the Creation. Others may accuse him of a want of taste, and make him feel his deficiencies, and perhaps with too much reason. But in one thing at least, he is right, and they are wrong. He is jealous for the honor of his divine Master; while they are wholly absorbed with the claims of the music.

We might extend these remarks to other productions of a similar nature, but this is not necessary. Oratorios, founded upon sacred words, are all liable, more or less, to the same objections. They are designed not for true religious worship, but chiefly for the display of musical talent; they are so elaborate in their structure as to render professional talent indispensable to a right execution; and yet, when executed in the best manner, and under the most favorable circumstances, they are never found, as entire compositions, to be truly devotional. The words selected, are often such as would lead the mind upward, in sweet and hallowed contemplations of things unseen; but the music in connection is as frequently found to lead us in the opposite direction. Music is the constituted vehicle of religious thanksgiving and praise. Thus applied, it is as the soul of eloquence. It should be the eloquence of the heart, and not merely that which begins and terminates in stage effect. The time cannot be far distant, when this subject will be better understood by the friends of devotional song. When Christians begin to do their duty in earnest, relative to the office of sacred praise, they will begin to make proper theoretical distinctions, through the necessity of the case.

A question here arises, whether oratorical extracts are liable to the same objections as oratorios themselves. We would in general reply to such a question by saying no. Music, in this respect, follows the principles which prevail in other departments of literature. We never will consent to see Shakspeare, entire for example, used as a reading book for schools, nor will we allow ourselves to go to the Theatre where his tragedies are represented. Nothing could tempt us to do so. Others might do as they chose, but we should regard the thing as morally wrong.

But this would not prevent us from admiring the beauties of Shakspeare, or from consulting him as an author. On some points we would derive important lessons from him. We would adopt many of his conceptions and illustrations as inimitable. Many of his maxims are invaluable. We would make quotations from him, even in a sermon, perhaps to some little extent, if called to write one. A literary man especially, must avail himself of materials from many a source, where only extracts, gleanings, trains of thought, modes of expression, and forms of illustration, can be safely taken. This principle is perfectly settled and well understood.

For the character and influence of what is thus derived, however, we must always consider ourselves as responsible; inasmuch as by making use of it we give it our decided approval. If we were to quote the blemishes and vices of Shakspeare, without expressions of decided disapprobation, we should make those blemishes and vices our own. If we quote as authority, his wrong maxims, we make those maxims our own; and in every moral point of view, we become responsible for their influence. If we were able to make extended extracts from such an author for the purpose of furnishing reading and speaking exercises for children and youth, we should still regard ourselves as in circumstances of great responsibility. The extracts would have to be made with a careful, discriminating hand.

The same principles should guide us in reference to musical studies, selections, and performances; and this precisely for the same reasons. In this respect, English musicians have too generally failed. And it is no doubt, partly owing to this circumstance, that England up to the present day, has been destitute of a national style. She has her own poetry, and that which is truly national, adapted to her own wants and circumstances; but as to music, she seeks to feast herself chiefly upon dainties of an exotic growth.

Our own country inclines thus far to follow this example. How we shall ultimately succeed in this course, remains to be seen. Certainly there has been much want of discrimination, both as to publications and performances. And it sometimes seems to us, that our most worthy and enterprising musicians and publishers, have yet every thing to learn. Sure we are, that in the most favored sections of the Union, there is much that needs reformation. "All is not gold that glitters." All is not to be commended or approved that becomes popular under the sanction of author's names. All that purports to be of a high character for refinement or for discrimination, will by no means bear the test of

sound common sense principles ; and it is high time this thing were known, while yet there is hope that a remedy may be applied.

LYRIC POETRY.

DURING the fourteen years which have elapsed since the Editor of this Magazine first published his dissertation on musical taste, his views in relation to the lyrical requisites of sacred poetry, have been subject to some modification. The principles then presented to the public, were the result of much reflection, experience, and observation. They were adapted to the state of church music then existing, as well as to its previous history ; but circumstances have somewhat changed. Writers of hymns, have refused to confine themselves to the old models of versification ; and composers of devotional music, have, in some measure, kept pace with them. Whether poetry has lost or gained on the whole by these changes, it is perhaps unnecessary to say ; but great and important improvements have arisen in the style of church music. The tunes are more varied in their character than formerly, and the style of execution is more flexible and more efficient. Vocal enunciation is gradually approaching nearer to the style of oratory. To some extent, a good choir are now able to sing descriptive and didactic stanzas with good effect ; and we are now furnished with speaking melodies that answer well the purposes of spirited narration. It is now found, that almost any hymns that are truly poetical, can be sung with effect by a well trained choir ; though there is still a great preference to be given to those hymns, which, other circumstances being equal, are found to possess the highest lyrical requisites. Poor poetry is still to be rejected, and doggerels are as offensive as ever. But the last few years have furnished increasing varieties both of verse and of song. A multitude of new metres are brought into use, which, in relation to some subjects and occasions, are found to have much sweetness and power ; and the same is equally true of corresponding strains of music. We are far from regarding every modern innovation as a real improvement. Much that now seems interesting will soon cease to please. A multitude of novelties which now attract the public attention, and receive the sanction of musical men, will ere long, be laid aside in disgust. But this consideration should not lead us to overlook the real improvements which are in progress. These are

invaluable ; and as we have said, they are of such a character as to allow of greater latitude in reference to the lyrical claims of devotional poetry.

We are the more ready to offer this statement at the present time, because some of our cotemporaries accuse us of departing from our own principles in these respects, while engaged in compiling the "Christian Psalmist." If we have somewhat departed from the strictness of our former positions, the reasons for so doing, we think must appear both obvious and satisfactory. The change referred to, is, strictly speaking, not in us, but in the art which we are endeavoring to pursue. We would not countenance every innovation that is offered, nor tolerate every novelty. At the same time, we would be quick to discover improvements which are valuable ; and not be backward in assisting to bring them into use.

AN INSTRUCTIVE FACT.

MANY a Christian as he makes advances in the divine life, is found to regret, all too late, as he fancies his long, habitual neglect of the praises of God. The same regret is often expressed towards the close of life, when the natural powers of the body have decayed beyond the possibility of revival. A knowledge of this fact should convey an important lesson to the young disciple who has not attended to this subject. If he will by and by have reason to regret his present neglect, he had better at once take the subject in hand. And certainly if he hopes to spend a boundless eternity in showing forth the praises of God, it is obvious that he ought to spend some portion of the time here allotted to him, in the special work of preparation. How far the music of earth may resemble that of heaven, we have no means of knowing. It is enough for us to recollect, that while on earth, it is both a duty and a privilege, to cultivate the praises of God.

NUMBERS AND VARIETIES OF HYMNS.

It is becoming very customary at the present day, to get up a new original hymn for every important public occasion. Most of the hymns thus produced, are, to say the least, no better than they should be, and after going the rounds of the newspapers, are laid aside and forgotten. But this is not the worst of the case. Extraneous circumstances are sometimes found in this way to give special interest to the well meant doggerels, by which means they are brought into circulation, and dignified with the name of poetry; after their interest ceases it is not always easy to cast them aside. They will be put into our collections, and perchance be set to music; in which case they may annoy us for half a century. He who furnishes the church with a real good hymn, deserves many thanks; but it is far otherwise with him who afflicts her with doggerels. A hint of this kind may, perhaps, be needed at the present time. Some of our new collections of music contain examples of miserable poetry set to powerful music. This thing ought not for a moment to be tolerated.

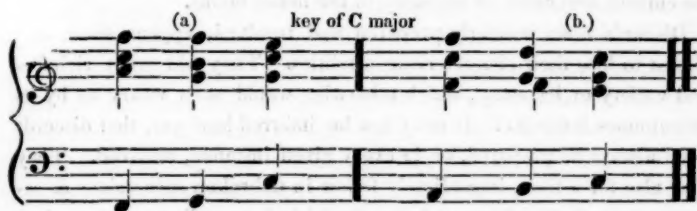
THEORETICAL.

HARMONY.

Preparation and resolution of discords. Whenever the same interval which forms a discord is found also in the next preceding chord, and that chord itself is a common chord either direct or inverted, the discord is said to be prepared. Thus in the key of C major, F which is the seventh in the fundamental chord of the dominant, is also the root of the subdominant. When therefore, the fundamental seventh is immediately preceded by the chord of the subdominant, the chord of the seventh is said to be prepared. Whether the first of the two chords is direct or inverted is quite immaterial. The only question is whether the F which forms the seventh in the dominant, is used in the preceding chord; if it is, that settles the question; the discord is regularly prepared. Nor is it material whether the last of the two chords is direct or inverted. If only the F in question is found in both chords, we need inquire no further. If however, the F in the first instance, as the root of the subdominant is omitted, and that chord is rendered incom-

plete, then there is no regular preparation. The two chords are still intimately related, and may be thus used in connection with good effect; but the one in this case cannot be considered as fully prepared by the other. Relation is one thing; preparation is another. Discords are variously prepared, but it is not necessary to give specific examples.—The pupil has only to ascertain whether the specific note which characterises the discord is heard in the chord next preceding, and whether the first of the two is a concord. This settles the question.

When a discord is immediately followed by a concord, which is so intimately related that the various intervals of the discord can proceed in their easy and most natural upward or downward motion, as the case may require, the discord is said to be resolved. Thus when the dominant in the key of C major, is immediately followed by the tonic, so that F in the one chord descends to E in the other, B in the one rises to C in the other, while G remains stationary in both; then the dominant seventh is said to be resolved upon the tonic. The question whether the chords are direct or inverted, is not taken into the account. The following example will illustrate our meaning:



At the reference *a*, in the above example, the first of the chords is the subdominant direct used as a common chord. This prepares the seventh sound in the second chord which is the dominant. The third chord contains the resolution of the second, inasmuch as it is a common chord permitting the seventh of the dominant to descend one semitone to E, the third in the last chord; and allowing its major third to ascend one semitone into the tonic octave, while G undergoes no change. At the reference *b*, the same preparation and resolution occurs as at *a*, with only this difference, that the first two chords are inverted. The reader may easily write down the remaining inversions and positions at his leisure; remembering not to cause forbidden successions of fifths or octaves. It is not always necessary that the chords be taken complete, if only the characteristic intervals are properly treated. The G, for instance, might have been omitted in the above examples, without

interfering with the arrangement. In the act of resolving, the seventh generally descends half a tone, and the major third moves the same distance upward. In some cases, however, the seventh resolves upwards, and the major third descends two full tones.



Here at (a,) the seventh resolves upward, because E, the proper note of resolution, is found in the base—and at (b) the major third descends because another note or part in the score has descended upon C. As a general rule, however, the minor intervals should resolve by the downward motion, and the major by the upward. Discords are resolved in various ways, which the student may discover for himself, by analyzing the current specimens of harmony in the music books.

Discords when regularly prepared and resolved, appear sometimes almost to lose their characteristic qualities. They add great richness and variety to harmony, which otherwise would soon weary us by its monotonous influence. It must not be inferred however, that discords need always be prepared, or in every given instance, resolved. They may also for a time, immediately follow in unbroken successions or sequences; and this is true of the diminished, as well as of the minor seventh. In such cases the chords are made to sustain important relations to each other, by containing certain intervals in common. The pupil, however, is not yet prepared for examples of this nature. Let him first be conversant with the preceding hints and illustrations.

The proper treatment of discords embraces nine-tenths of the whole science of harmony. It is in these that the genius of the composer or especially his learning is distinctly to be seen. The management of common chords is no very difficult matter. A little study and observation will here suffice.

MISCELLANEOUS.

EXTRACT.

"Let knowledge lead the song;
Nor mock him with a solemn sound
Upon a thoughtless tongue."

THE churches have been singing this sentiment of Watts' for a whole century. The passage has been quite a favorite one. How often has it been addressed to us both from the pulpit and from the choir. After all, perhaps the fulness of its meaning has not been taken. Watts' views a full century ago, were quite up to the present standard of reform. He wrote on the subject at considerable length. He exposed the impropriety of ignorance, and plead the importance of knowledge. But if he had said, "let ignorance lead the song," he would have accurately anticipated the state of things which was for a long time to prevail. Even now, there is a great want of correct information among leaders and choirs generally throughout this country, and if not through Christendom at large. Ignorance instead of knowledge, is too often permitted to lead the song. True, we are beginning to witness an improvement in this respect in the churches of our own land. Yet it is so small and so gradual as scarcely to be perceived. It requires the lapse of time to mark any visible progress. The churches, and the "angels of the churches," for the most part, do not awake to the importance of the subject; and when even there is wakefulness and energy, there is much inexperience and misdirection. Abuses are but partially removed, and obstacles almost without number remain to be surmounted. At the present rate of progress, the churches may yet for another century be admonishing themselves and their members to let knowledge lead the song, before ignorance will be permitted to resign its long established commission. So much for consistency.

But the remaining part of this quotation, one might suppose, is better understood and regarded. Let us not be too hasty in this decision. What is the definition of solemn mockery? Sounds as well as other things it seems, may appear solemn while the mind is vacant or otherwise employed. Vague impressions of solemnity may sometimes be of use, but if these of themselves constitute acceptable worship, then even the very heathen are acceptable worshippers. The imposing ceremonies of the Catholics too, often give impressions of the deepest solemnity

does this entitle them to the character of acceptable worship? While the mind wonders, and the pious affections of the soul are not enlisted, the whole is but solemn mockery.

Now take this principle and apply it to the evangelical churches, in reference to the office of sacred praise. Do not the thoughts wander from the subject of song? The people cannot generally understand the words while listening to the singers; and one half, at least, of the congregation do not fix their attention upon the lines. A multitude are gazing at the singers or elsewhere; the sexton is busily at work, and even the clergyman himself, is engaged in some other occupation. O, what mockery! This passes in our assemblies for the praises of God. How is it estimated in the high court of Heaven, where seraphs, though perfect in holiness, veil their faces, and prostrate themselves while they strike the golden notes of praise? Is not the very act of exhorting one another in the words above quoted, an act itself of solemn mockery?

But it will be said that a portion of the worshippers are sincere. Surely we should hope so—it would be very uncharitable to surmise any thing to the contrary. The singers, however, are too often thoughtless, and their leaders irreligious; or, at best, the difficulties of execution so much engross the attention, as often to leave little leisure for the spiritual claims of the exercise. They seldom give special tokens of being mutually edified. They are pleased and interested; but as a general rule, there seems to be little that is devotional. And what must we say of that portion of the congregation who read attentively the words which fall from the lips of the singers? It is not our province to search the heart; but the fact that there is so little singing in families, so little cultivation, so little feeling of responsibility, gives melancholy proof that few persons seem properly edified.

ENGLISH MUSICAL FESTIVALS.

We have always been sparing in our notices of the trans-Atlantic "festivals of sacred music," which are annually held in the theatres, cathedrals and churches, during the period of Lent. Our reasons for this course, will not, we trust, be misinterpreted. Crowds without number attend upon such occasions, from the highest to the lowest ranks, that can pay for a ticket; the first talent of the nation is enlisted; the

richest specimens of the musical art are "brought out;" and no expenses are spared to "get up" the pieces, and present them in an imposing manner. Where then, is the fault? Why should not the influences of such musical feasting, be made to gladden the hearts of all Christendom? Let another answer, while we remain silent. The ashes of the worthy dead will doubtless be respected, though the spirit which so lately animated them, once spoke in language which would tingle in the ears of many who call themselves Christians.

Extract from the life of Rev. Legh Richmond, author of the "DAIRY-MAN'S DAUGHTER, YOUNG COTTAGER," &c :

"The following letters express his sentiments on the subject of Oratorios, on which he seems to have held a most decided opinion. No man was ever more truly fond of music than himself, and especially in its application to devotional purposes. The worldly associations connected with what is otherwise a source of high gratification to a scientific and devotional mind, constituted, in his estimation, an insuperable objection to these festivals. As a difference of opinion is known to exist in the religious world on this subject, we feel happy in exhibiting Mr. Richmond's sentiments, in the following letter to his wife:—

"My very dear Mary,

"The approaching grand musical festival, to be held at Edinburgh, about the same week with that at Northampton, occasions almost daily discussion in every party where we are visiting; and there is but one feeling among all our Christian friends—that no serious and consistent Christian will go. Mary, of course, hears nothing from either her father's lips, or from those of all his estimable friends on this side of the Tweed, but determined objections to the whole plan, its accompaniments, its gayety, its dissipation, its ensnaring character, and its inconsistency with every principle of nonconformity to the world. Neither she nor I could appear again in Scotland, in a religious, and much less a missionary character, if we were to be present at these amusements. How, then, can I do otherwise, which from my heart I sincerely, seriously, and deliberately must, than condemn the same thing, as it concerns dear F—.

"I have never had but one opinion on the subject of these prostitutions of religion and music, at these theatrical, and, as I think, unwarrantable medleys. I wish you had the good sentiments of dear John Newton, on the public oratorio of 'Messiah,' at hand. I deeply lament that any, who, in other respects, so justly deserve the name of consistent Christians, should so little fathom the corruptions of their own heart, and be so insensible to the dangerous tendency of public amusements which unite all the levity of the world with the professed sanctity of religious performances. Think not that I blame any one but myself, for not long since making my sentiments on this ensnaring subject known to those so near and dear to me. It is somewhat singular, that I should, with many Christian friends of all ranks in Edinburgh and Scotland, be making a firm stand against the principle and the practice of a musical festival held here, at the very time that I must also make as firm a stand

against the same thing in the South. It is contrary to every feeling I can entertain on the subject. We have forsworn all these things on principle; and what is religious character and credit worth, if consistency is to be sacrificed? Numerous as my faults and errors may be, I hope to be preserved from ever deliberately consenting that my children, of whatever age, should enter into societies, intimacies, or what I deem forbidden amusements, so as to wound my conscience.

"I write with the most affectionate feelings of a husband, a father, and a Christian; and at this distance, we must not encounter the chance of reciprocal uneasiness, from any dubious discussion. I will only add, that I have not the least objection to dear Mrs. M. knowing my whole mind on the subject, which is, and has been for many years, perfectly decided. God will ever bless those who sacrifice worldly interest to pure conscientious motives; I have no fears on *that* head.

"Your affectionate

"L. RICHMOND."

The same subject is again thus resumed, in a letter addressed to an active friend of the Tract Society:—

"I can truly, deliberately, and conscientiously add to the testimony of my friend Pellatt, the writer of this tract, that I do consider the ordinary musical festivals, conducted as they are, amid a strange medley of wanton confusion and most impure mixtures, as highly delusive, fascinating, and dangerous to youth. I consider the oratorio performances in churches, as a solemn mockery of God, and forbidden by the clear principles of the Gospel. The making the most sacred and solemn subjects which heaven ever revealed to man, and even to the passion of Christ himself on the cross, a matter for the gay, critical, undevout recreation of individuals, who avowedly assemble for any purpose but that of worship; and who, if they did, could hardly pretend that it were very practicable in such company, and on such an occasion, I do from my heart believe to be highly offensive to God. Playhouse actors and singers (frequently persons of exceptionable character,) are hired, supported, applauded, and almost idolized, in these exhibitions, and encouraged to persevere in their immoral and dangerous profession. Vice rides very triumphantly in such proceedings. I am happy to say, that in the case of the festival at Edinburgh, none of the serious people, either ministers or laymen, have countenanced it with their presence; except two clergymen, one of whom left the oratorio in the midst of the performance, shocked and confounded at the abuse of holy things, and ashamed of being found there; the other is deemed by all his brethren to have acted very wrongly, and to have countenanced much evil. The spirit of the world, the pride of life, the lust of the eye, all enter into these public gayeties; and their false pretensions to partial sacredness, only render them more objectionable. If young people do not learn this lesson early, they will greatly suffer in all hope of their spirituality. The less they may now, in the infancy of their Christian state, see and feel this, the more dangerous it is to yield to their ignorance and inexperience. What is morally and religiously wrong, can never become right through the error of youth. And it would be a strange departure from every moral and religious principle, to say, 'I

know an act to be wrong in itself, but my child has not grace enough to see it as I do; therefore, I may lawfully permit him to do what I know to be wrong.' Would not this open a door to every species of sin and error?

"As to examples of good people: sin does not cease to be sin, because some good people unhappily fall into the snares which the great enemy of souls spreads for their delusion. It is, and it shall be for a lamentation, that good men err so deplorably, and thereby countenance what eventually, their principles condemn, and what they may some day have deep cause to regret.

"No man in England loves music—sacred music—better than I do; therefore my sacrifice to principle and conscience, is far greater than that of many others. I ought to have the greater credit for my self-denial; but I dare not countenance sin and danger, because it is clothed in the bewitching garb of good music and pretended sanctity. 'Let not my soul come into their assembly!' Tender and affectionate husband and father, as I hope I am, however I sometimes may be misapprehended, and consequently sorry to interfere with the comfort of those most near and dear to me; yet I rejoice from my heart, in having prevented the sanctioning any part of so promiscuous and unjustifiable a medley, by the attendance of the members of my dear family; and they will one day thank me. When the object is avowedly an act of worship, all is right, let who will sing and play: but when it is avowedly an act of amusement, religion, rightly felt and understood, forbids the profane performance of singing men and singing women, trifling with the things that belong to our everlasting peace, and turning them into mockery."

RECENT PUBLICATIONS.

AMONG the recent publications of sacred music which have come to hand from Europe, are *Sacred Minstrelsy*, Cruse's *Psalms*, and the *Millenial Star*. The first of these has appeared in monthly numbers of the folio size, twenty four in all, embracing short oratorical extracts, anthems, solos, &c., many of which are already familiar to the public.—The greatest interest of this work, is the beautiful style in which it is got up. It seems to contain the ends and scraps of things edited by nobody in particular.

Cruse's *Psalms* display more originality than correctness or merit: and yet they seem not very original. The volume is got up in the highest style of execution, and accompanied with high recommendations from bishops, &c., who, we must suppose, are not very discriminating judges.

The *Millenial Star* is a smaller work, containing original pieces by

the author, John King, who is also the publisher of some other works, of perhaps about equal note. This man has some genius and taste. His education as a musician, is deficient; but there is one thing that must be said to his praise—he aims to be simple and effective. Some of his pieces will be useful.

Among works of a less recent date, we might mention two remarkable volumes, rather small in size, containing the current psalms and hymns, as arranged by Vincent Novello, a man of Italian extraction. This book exhibits a singular want of common sense, in connection with musical science. Every old thing is made new; but as to its character, we see little to commend. The proper idioms of this kind of music seem to be wholly disregarded; and the arrangement of the harmonies is such as will of course never be adopted. The few original pieces contributed by other hands to this work, give it its chief interest—yet these are not remarkably attractive.

Some works of smaller note have also come to hand, but they have too little interest to occupy a place in these pages. The right thing is not yet doing in England as to this department of book-making.

In our own country, various collections of psalms and hymns are in a train of publication, some of which may be noticed in due time.—Among those which have recently appeared, are *Evangelical Music*, and a second volume of *Kingsley's Social Choir*. The latter we have not yet examined. The former, edited by Hitchcock & Fleming, is not remarkable except for two things—the one is to present a work that bears the general aspect of the modern improved style of psalmody; the other, a great deficiency as to correct harmony. This is unpardonable in a book of such pretensions. Grammatical accuracy, at least, should have been attained.